



## Early Journal Content on JSTOR, Free to Anyone in the World

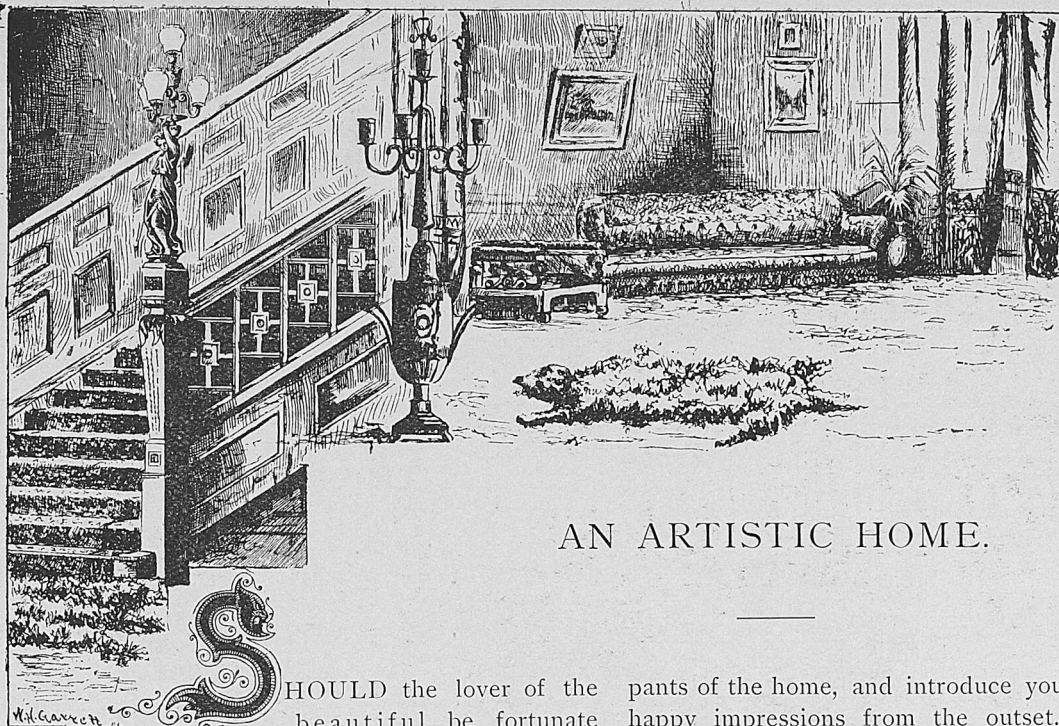
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



## AN ARTISTIC HOME.

**S**HOULD the lover of the beautiful be fortunate enough to possess a generous bank account the decoration of his home is a matter of easy accomplishment. How rarely, however, do we find, even among those of unlimited means, a home where there is evidence of much real native genius or taste in the arrangement of household adornment.

Too often these homes are furnished by the professional decorators from the shops, who may or may not be artistic. Now I do not mean to disparage the shopmen; quite the contrary. The best of them—and none others are worth considering—understand their business thoroughly, are well informed on all new schemes of decoration and are capable of admirable work in their peculiar province. Left to themselves their knowledge, good taste and thorough training is generally productive of excellent results. But when their efforts are supplemented, aided and encouraged by the critical taste and the artistic sense of those for whom beautiful surroundings are being devised, then an ideally perfect consummation may be safely predicted. On the contrary, when incompetent decorators are employed, or when the work of really accomplished hands is interfered with by those who are lacking in ordinary taste in things artistic, the outcome is depressing and deplorable.

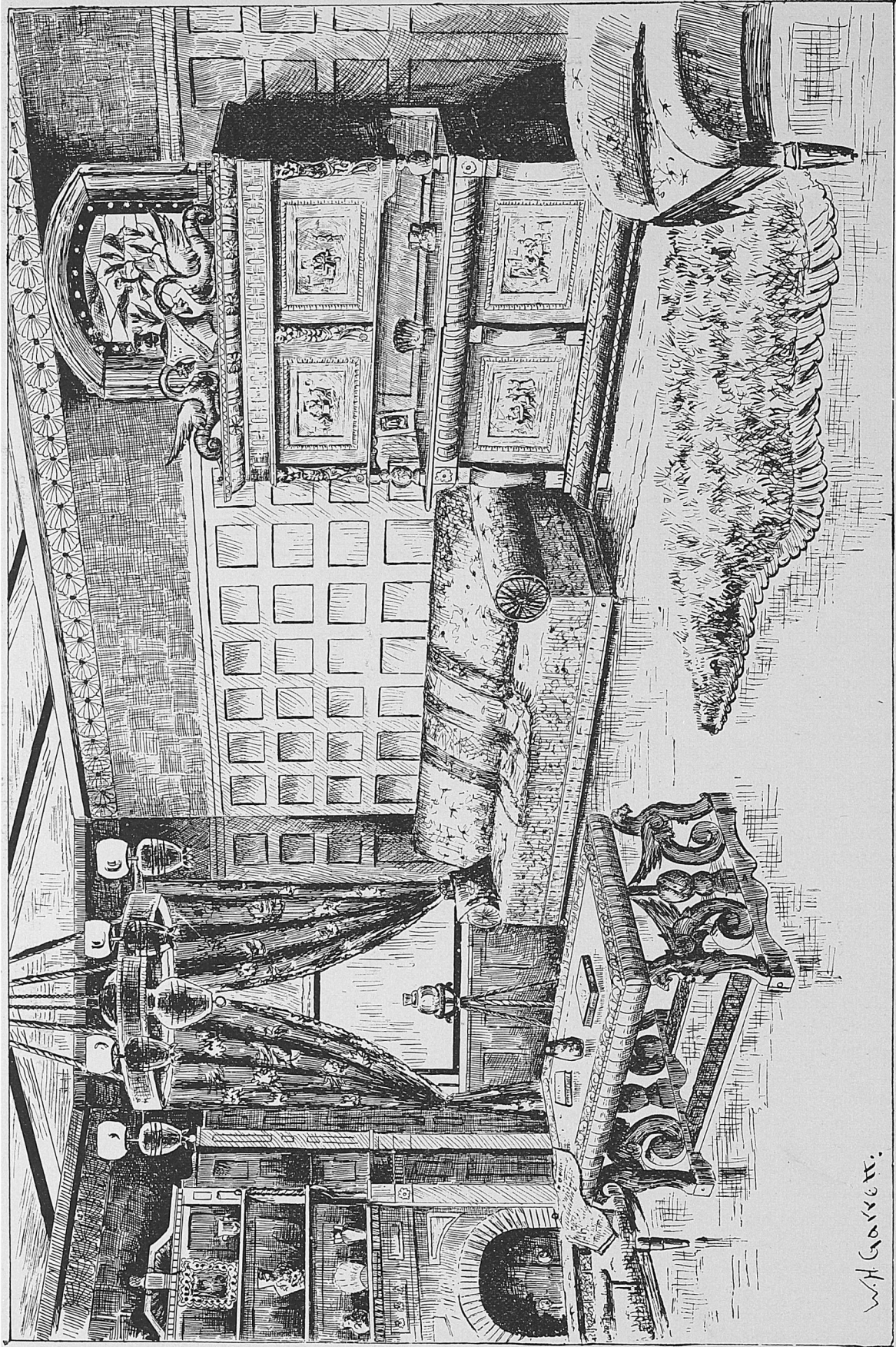
What makes home beautiful, aside from kind words, pleasant looks and the charm of children's voices is the little ideas that have been thought out and put into agreeable form in draperies, ornaments and other decorative arrangements. All these things show the individuality of the occu-

pants of the home, and introduce you to them with happy impressions from the outset. In such a home you go gaily into the social encounter, where, if it were otherwise, only embarrassment could follow.

Commonwealth avenue, the Unter den Linden of Boston, glories in many handsome residences, beautiful in architecture without and charming in decoration within. Among these interiors there is none that evidences more clearly than that of Dr. R. C. Flower a love for the beautiful, as seen in the fine carvings, the general color effects, and the artistic elegance with which the occupants have surrounded themselves.

After ascending the stoop of sandstone,—of which material the facade of the building is also constructed,—you enter the vestibule with its heavy oak doors and colored glass panel lights, and come at once in view of the grand hall. At first sight the eye is charmed with the solidity of the architectural lines, which are softened, though not too much, by the draperies and by the threads of light seen through the parlors on the right, and the library in the mellow perspective. The main feature of the hall is, of course, the stairway, which is constructed, as is also the panelled dado, of solid oak, simple and unaffected in its natural finish. The balustrade is of a geometrical design, also simple in treatment, and it has an air of lightness and finish without being too ornate.

At the foot of the staircase, on the left, is an elaborate carved oak hat tree, in perfect keeping with two huge, carved oak chairs and other hall furniture. The main piece of furniture is sur-



THE LIBRARY.

DRAWN BY W. H. GARRETT.



mounted by a fine bit of tool work, consisting of two rampant griffins, a shield and crown and flowing scroll forms. This design is often repeated in the household furniture, as will be seen in our illustrations. Turkish carpets, of a quiet, grayish and brown tone, are laid in the hall and library, while the parlors repeat the same patterns with a strong tracery of blue to vary the effects and to harmonize with the mural washes and Italian Renaissance frescoes of the ceilings. The parlors are rich in blue, gray and red damask upholsteries and draperies, quaint and original chairs, whose seats and backs are of Gobelin tapestries, cabinets of elegantly-carved rosewood, with Oriental and antique vases and bric-à-brac. Two superb Italian papier maché figure panels, in subdued colors, hang on the right and left of the entrance to the music room, and assist the eye in passing from one tone of color to another. A grand square piano with a Bouvé tapestry covering fills the right corner of the room, and its heavy lines break what would otherwise be monotonous angles.

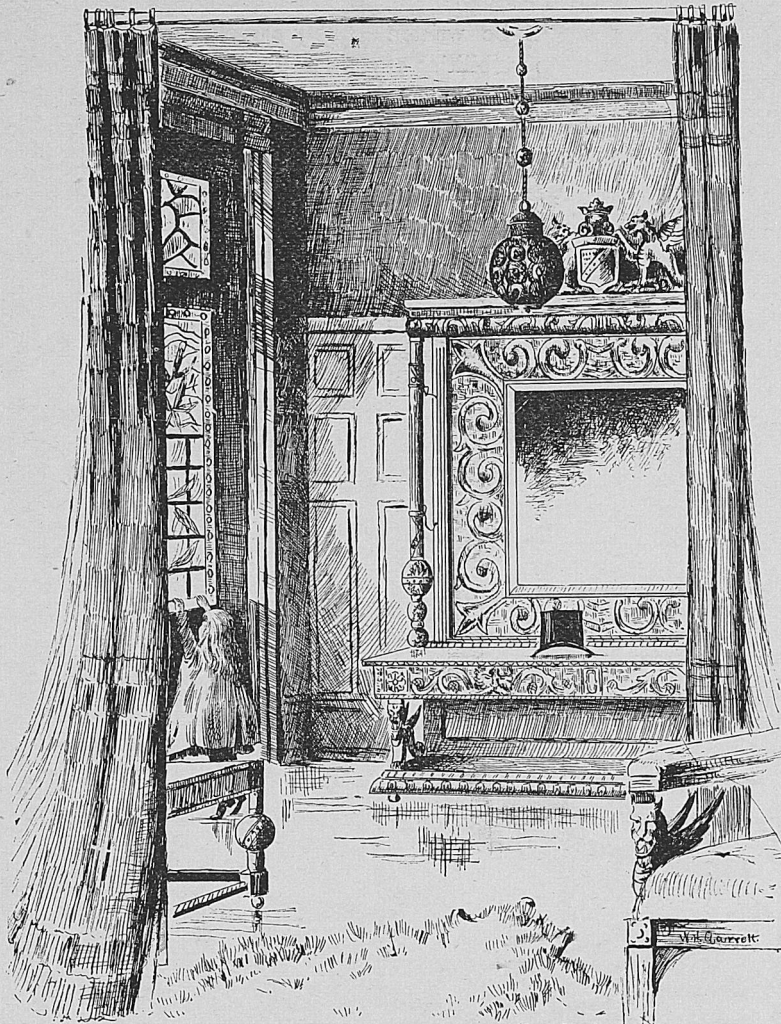
The library is the most attractive room to the gentleman visitor, or to those possessing an artistic eye, it being receptive in character and cosy to a pleasant extreme. A panelled oak wainscoting reaches from the floor to within three feet of the cornice. The interval is a textured finish, Pompeian red in color, with interspersed lotos flowers and leaves just indicated in gold, on its surface. The ceiling is divided into squares by oak beams, and the spaces are composed in bronze with lattice lines, vines and leaves. The borders or framings for these panels

are in Italian Renaissance of brown and lavender scrolling.

At the end of the ceiling, over the fireplace, are three carefully-painted southern gulls, life size. There is no stenciling on these ceilings, every particle of the fresco being painted in destemper and oils by well-known artists. One can but admire the book cases, which are of heavy carved oak, and the pretty niches which are filled with rare examples of Venetian glass. Over the cabinet, on the right as one enters the library, is a jewelled, colored glass

window, that diffuses a rich glow of varied tints and lends a delightful quality of light. Conformity in furniture, woodwork and decorations are noticeable. A German Renaissance table in the centre of the library, while it is very elaborate in carving, seems quiet enough in this room, even with its usual load of medical and art books. Specially designed upholstered chairs fill the room and suggest sweet repose rather than orthodoxy in composition.

The tiled fireplace, with its polished andirons, guard, tongs, poker and bellows, gleams with the bits of high lights,



THE HALL.

DRAWN BY W. H. GARRETT.

while the oak mantel above and around it forms a rich frame-work and a pretty setting and finish to the whole room. It stands as an autograph of the wood-work finish of the whole house. Pediments of German carvings, and all different in design, are seen at every turn, and are studies by themselves.

The expression naturally comes to one who visits this house that "its owner ought to be happy in such a home." How easy the answer to such a remark when you consider that it was a happy

temperament which made the home. Had I space to expatiate on the many hand-wrought embroideries, the little bits which you do not see at first sight, but which come to your notice as the eyes get acquainted with the surroundings, I could give some wholesome suggestions to amateur decorators, if not to professionals.

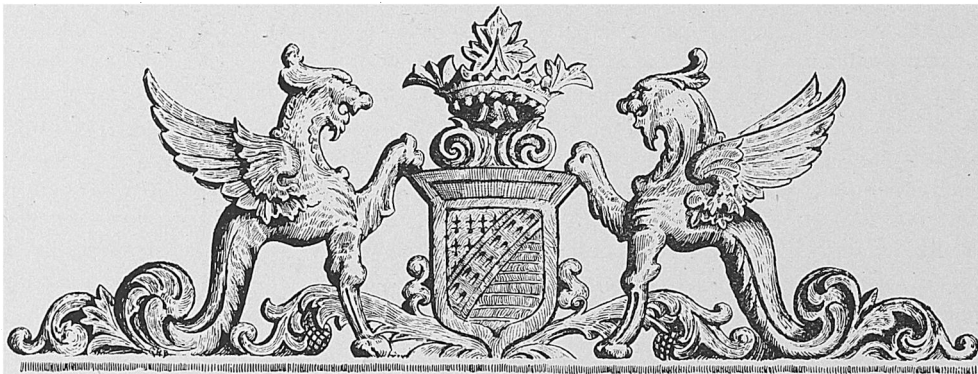
One of the unique facts concerning the beauty of this home is that there is an absence of the queer metal-craze stuffs, rare antiques and great French masters of painting. American art in pictures and like luxuries are quite good enough here, and plentiful, too. A sermon might be written from the text here furnished, on the possibilities of American art; an old Oriental rug maker might come to these rooms for his color combinations; there is enough real art and brilliancy in the cut-glass chandelier to eclipse the ecclesiastical candelabrum of a Poland cathedral, and there is sentiment and poetry in all these American furnishings and decorations.

As for the light and air which comes into the lower part of this residence, the visitor will discover it to be plentiful and not too much obscured by heavy window drapings. There are no blem-

ishes of serious wear on carpet, rug or upholstery that need to be covered or hidden from the searching light, and each dwelling-room is a fit place for either society talk or intimate conversation, or, in other words, there is a social receptive atmosphere pervading every room. Chilling conventionality, pinafore furniture coverings, and "instalment" jute upholstery, is nowhere evident in this interior; all is wholesome, rich and unaffected.

I have often visited the homes of the wealthy and enjoyed the many quaint curios, the originals and reproductions of antique armor, and all sorts of finely carved chests, highly decorated ceramics, old altar pieces, and innumerable ancestral remnants, but I have only retained in memory the feelings of oppression and clutter rather than an impression of refinement and native artistic beauty. The fact that one may inherit the collections of ancestors does not give the title to artistic nobility; a home that displays the natural talent of its inmates, in all its details of arrangement, gives evidence of well-balanced minds and the desire to create out of that which they possess the utmost of beauty both for their eyes and minds.

*Frank J. Robinson*



CARVED ORNAMENT.

DRAWN BY BLAIR.